THE KINEMATOGRAPH AND LANTERN WEEKLY.

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Notice.

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Kinematograph & Lantern Weekly

AUG. 20, 1908.

Where's the Trade?

"The film trade is so bad that we are reducing our staff and all expenses," said the manager of one of our large concerns a day or two ago. This was further voiced by several others who gave the following reasons for the slump:—Increased competition, over production, exhibitors loaning each other films, indiscriminate hiring, the use of worn out films, working agreements between various halls, etc., etc. Add to this the universal cry of bad trade in every direction and we feel that things are not all one could desire in the living picture industry. The curious part of the business, however, is that the instrument department of the trade is brisk—one firm in the first five months of this year booking more orders than the whole of the previous year, which was the best twelve months they had had since starting business. Others, too, had glowing accounts of their increased sales in apparatus. The inference is that the film trade, which starts in earnest at the end of next month has a good season before it. We know of many new things, and of new firms, who intend to astonish the trade then. We shall then publish our second international special edition which will have a world wide circulation and will be the means of informing the picture trade throughout the world of all that is new from the manufacturers.

Falling off in America.

Our New York correspondent writes us this week that the picture business out there is "deadly dull." In previous years, before the Trade had boomed to any extent, many of the shows in the towns closed down altogether in the summer months and revived with new additions in the fall of the year. Last summer was the first time many of them kept open right through, and the results were far from satisfactory. From this lesson they have learned to go slow, to cut expenses, show old stock, and generally study economy until the season wakes up. There is evidence that when this takes place there will be a greater boom than ever, and manufacturers should be prepared to meet any demands that may arise.

"Economy"

It behoves managers who are bemoaning bad trade to look critically into every department of their business, and reorganise and improve their working systems, so that leakage and waste may be avoided. Do many of the highly-paid employées really earn their money? Are all the premises used advantageously, or could part be dispensed with? Is it worth while renewing contracts which were only made to keep the business from a cutting competititor? Where does all the petty cash and all the stamps go? Are not "Cameriner's" expenses a bit thick? Do we get sufficient returns from advertisements in journals read chiefly by those who are not interested in the kinematograph? Could not a more systematic routine be adopted in our business? These and other questions should be carefully answered and arrangements made, so that when the slack time is past and the rush of business is at its height, reorganisation has made such changes as to make things sail along with the best advantage and greatest profit.

The Hire Trade.

For many years past the trade has been developing more and more in one direction. The relatively heavy price of films makes it impossible for any but the largest firms to buy new subjects each week, and as every showman has a natural desire to change his programme weekly, the system of hiring out subjects sprang up to supply an obvious want. The renting firm occupies a position of continually increasing importance, faced with the necessity of cutting prices in order to meet competition and for the same reason to give a better show

PATHÉ FILMS

Unequalled throughout the World.

Franco-British Exhibition, London, 1908.

Titles of the Pictures:—Entrance to the Exhibition—The Court of Honour—A Trip by Water—The Flip-Flap At Pharoah's Daughter—The Scenic Railway—The Spider's Web—The Paillard's Restaurant—Fire Cascades The Pathé's Pavilion.

Code Word, "Fantassin." 773 ft.

There is a Smell of Smoke Here.

The doorkeeper is made anxious by a thick smoke coming forth from every window in the building. He is so alarmed that he sends for the fire brigade. Yet everything is in perfect order everywhere. On the first floor Mr. and Mrs. Easygoing are having their dinner, and the steam of the soup just brought in, goes out of the window. On the second floor a lady with a sore throat is having a fumigation, on the third floor a gentleman is having a bath, while on the upper storeys other people are busy doing their own cooking. From every window the steam issues and seems to become thicker every minute, until a cold and unexpected jet of water comes and disturbs everybody. The firemen are performing their duty; they have been told to subdue the smoke and steam, and they mean to do it.

Code Word, "Epi." 314 ft. The Subject, £5 4 8

A Poor Officer.

Lieutenant Muller, having married according to his heart without troubling about money, sees poverty entering his home after a little baby has been born to him, and the usurers having sent in their claim to the military authorities, the young father is ordered to pay his debts. Luckily, the major of his regiment has pity on the lieutenant, and everything ends happily in spite of a rich fellow-officer trying in vain to make the young wife forget her duties in order to gratify his hate of the husband.

Code Word, "Enfance." 676 ft. The Subject, £11 5 4

Oh! The Red Tapism.

Code Word, "Epagneul." 460 ft. The Subject, £7 13 4

Puss in Boots.

Code Word "Epave." 740 ft. The Subject, £12 6 8
Colouring and Toning, £8 15 0

Oscar is Kidnapped.

Oscar, a boy of sixteen, is spending his holidays at the house of his aunt, Madge, the maid, who has never seen so good-looking a boy, takes a fancy to him, and she looks at him tenderly. Then follows a series of comical incidents in which their trunk and a tricycle play a great part, and the end of it is that two policemen, having been sent after the fugitives, they capture them and put them in their places again.

Code Word, "Douanier." 396 ft. The Subject, £6 12 0

A Father's Fault.

This poor young woman has been foolish enough to believe in the false promises of the man she loved, but when he tells her that they must part, she gathers up her courage, and works hard to earn her living and that of her small son. Now she is looking after their humble home, while her boy is out working for her and for himself. One day, she meets accidentally the man who has wrecked her life, and who is now richly married and the father of a lovely daughter. In spite of her now comparatively smooth life, all her former despair and grief has weakened the poor woman, and this last meeting proves too much for her, she dies shortly afterwards, after discovering to her son the secret of his birth. Jack will have his mother avenged, but Fate selects for him a way he had not dreamed of, for he saves his half-sister from drowning, and after all, forgiveness is sweeter than revenge.

Code Word "Epargne." 595 ft. The Subject £9 18 4
Toning, 18/-

The Aspirator.

Code Word, "Epine." 428 ft. The Subject, £7 2 8

Glue Making.

Code Word, "Euphonie." 379 ft. The Subject, £6 6 4

PATHÉ FRÈRES, LONDON

31-33, CHARING CROSS ROAD, W.C.

The Largest Manufacturers in the World. Actual output of Films 80 miles per day.

Works & Studios—Vincennes, Joinville le Pont, Montreuil s/Bois.
Branches—Brussels, New York, Berlin, Moscow, Vienna, Milan, Amsterdam, Calcutta, Alexandria, Buenos Ayres, Rio de Janeiro, Mexico, Shanghai, Tokio.

Pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality Excellence in Staging, Steadiness, Colouring, Toning, Durability.

than previously, more and more of those who originally bought films have been led to enlist the services of the renter. This is particularly the case in America, where the system of hiring is practically universal, but the same thing is noticeable in England and undoubtedly the effect of this change in the trade has been to enable many to engage in it as showmen, who would otherwise have been barred by lack of means. Unfortunately, there are signs that the increasingly stringent competition among renters may lead to a general lowering of the tone of picture shows unless steps are taken to regulate it. Last winter saw a sweeping cut in the prices of more than one renting concern, and some in the trade seem to think that the next will witness further reductions. We sincerely hope that these expectations will not be realised.

£1 per 1,000 feet. A very simple sum in arithmetic will show that with every drop in hire rates it becomes necessary to allow the film a longer life, and when sums less than £1 in amount are charged for the hire of 1,000 feet of film for a week, it is obvious either that the films have been used for some time before being sent to hire customers, or that, if new, they will have to be kept in circulation for 20 or more weeks in order to allow the renter even a fair profit. It is probable that many films hired at cut rates are worked considerably more than 20 weeks, as the films, which are ruined in three or four weeks, have to be paid for by an increased run of other subjects. In any case, remembering that hired films pass through the hands of operators of all sorts—some not entitled to call themselves operators at all—and are worked, sometimes five or six times a day, on machines of widely varying types—remembering this, it is obvious that as the film gets towards the end of its life, it will be scratched and otherwise damaged to such an extent that it would not be shown before an audience without causing a natural prejudice against the kinematograph. That is what we mean when we say that unregulated competition between hiring concerns must hurt the trade as a whole, and it is our view that in any attempt to harmonize the living picture trade of this country—and such an attempt would be very welcome—particular attention must be paid to the rates charged for the hire of films.

More American Examples. The American has already a magnificent field for the sale or hire of films and might be excused if he confined himself to it, but one has only to talk to anyone connected with the trade on the other side to realize that this is just what the American doesn't do. When he feels he has about covered the field that is close to his hand, whether it yields him a small or large return, he begins to look around for another outlet for his energies. One cannot help contrasting this with a spirit which prevails to a much too great an extent in England, where one often hears a business man say "I don't want to worry about fresh business, I have plenty to keep me busy already." That strikes us as the wrong spirit; we prefer the American's which denies that it is possible even to have enough business. These remarks are more immediately caused by what we take to be the latest scheme for getting business from the fertile brain of Mr. Carl Laemmle, of the Laemmle Film Service, Chicago, whose advertisements are already famous throughout both America and England. Mr. Laemmle has apparently come to the conclusion that his admirably vigorous advertising in the trade papers has brought his name to the notice of all already in the business and his latest move is directed to getting into touch with those who have the means and inclination to join the ranks of exhibitors. To this end we notice he is running a taking "ad." in *Munsey's Magazine*, setting out the attractiveness of the moving picture business, the ease with which a show may be run (by a woman if necessary) and giving the figures of some successful shows. It seems to us that English firms might take a hint from Mr. Laemmle, even if they do not closely follow his method.

American Opinion of English Subjects.

By A. H. Saunders, Editor of *The Moving Picture News*.

[In view of the struggle for the American market which is at present being waged between the Edison Co. and its licensees and the English and Continental makers allied with the Biograph Co., anything that enables our makers to increase the attractiveness of their films to the American public helps towards a victory in that country, for there are signs that the dreading factor in the Edison-Biograph war will be the quality of the respective film programmes after all. The following suggestive article therefore deserves careful consideration. There is no doubt that the English makers are quite willing to make special efforts to meet American requirements, and they will not object to a qualified critic informing them what these requirements are.—Ed.]

In accordance with your request I am pleased to give you an English-American's ideas on the English productions. It is a fact that the American public do not very largely appreciate the English productions, not because of the quality so much as of the lack of finish of the subjects. England is too conservative. The manufacturers have on their shelves many good subjects which might be sent over with a good chance of a sale, and ideas might be taken from France and Italy as to the subjects most pleasing to an American audience.

England, of course, is very loyal to the King and Royal family, and would go in great crowds to see a film of King Edward with his grandchildren, or a dog on the lawn, but that does not appeal to the democratic spirit of America, nor does the rush of the daily newspaper sort of film which is taken at 10 a.m. one hundred and fifty miles from London and reproduced at the Alhambra or other great theatre the same evening. What is wanted here is well staged, well thought-out comedy subjects, but the comic point must be well brought out;—the joke must be seen from the start. An English audience does not perceive the point until the whole film has run through, but an American audience grasps the point as soon as the first few feet have gone through and immediately watches its evolution and if it does not come out as is anticipated it is certainly disappointing.

While thinking on this subject I called on Mr. Ullman, the American agent for Williamson, and asked his opinion on one or two subjects that we mentioned, and he ran through the machine for us what we consider a good illustration of a film of great dramatic interest. I refer to "Still worthy of the Name." We saw the film and commented very favourably upon it, until we came to the scene in the drawing room with *Illustrated London News*. This, the most vital point, the most dramatic episode of the whole film story, fell flat as a pancake. This is also the point where America would have made a bold hit and shown the troops in action. It would be an easy matter for Williamson & Co., to have gone out to Aldershot or to any of the large military centres and got a troop of Hussars to perform a mimic battle full of fire and vigour and detail. Instead of that the whole drama was lost.

I am not cavilling, nor finding fault; I am merely criticising for the good of the old country. England was the pioneer of good work and to keep up its prestige, it ought to spend a few thousand pounds in perfecting its work. There is no doubt whatever in my mind but that larger numbers of film subjects could be sold if properly prepared by expert stage managers. The limited field for films in England has a great deal to do with the fear of expending beyond a certain sum, but the trade in America is great and must be supplied with films, indeed, two-thirds of the English productions would not have a chance of being exhibited at all if the demand were not so much beyond the supply.

I trust that these friendly remarks on the part of one who is in full touch with the American trade will be the means of stirring up the English manufacturers to give us better results.

WALTURDAW.

The Pirate Ship.

A splendid example of staging, this film takes us back to the days when piracy was a feature of the high seas. The film opens with a view of the pirate ship sending a broadside shorewards. The second scene shows a sitting room. One of the shots from the pirates' cannon crashes through the window and fills the room with smoke, but a black servant pluckily picks it up and throws it out. The shutters are then hastily shut and barricaded, and the small household—a young husband and wife and the servant—prepare to defend themselves. The pirates land a large party and the three are captured, after a gallant resistance, and carried to the pirate ship, where the black is made to walk the plank. He succeeds in swimming ashore and reaches a coast-guard station, and a party of tars are soon off to the rescue of the husband and wife, which is safely effected, the pirate ship, with all aboard, afterwards being blown to pieces. This film is throughout of excellent quality, the acting good, and the costumes accurate in every way.

Length 350 feet. **Price £8 15s. (less 33⅓ p.c.)**

For His Child's Sake.

To obtain food for a starving wife and child, an out-of-work man assaults a gentleman who refuses him alms, and is taken in charge and sent to prison. He succeeds in effecting his escape in convict dress, and an exciting chase follows over land and water, the fugitive at last reaching his home, to find his wife dying. The sorrow, with the privations he has undergone, prove too much for the convict, who falls lifeless as the warders enter to recapture him.

Length 460 feet. **Price £11 10 (less 33⅓ p.c.)**

A Week in Russia.

A travel series of excellent quality, giving a remarkably vivid idea of the customs of the Russian people, the severity of the climate, the splendour of the ecclesiastical buildings contrasted with the squalor of the peasants' houses, etc., etc. Among the Scenes are Street Scenes in St. Petersburg, showing the extent to which sleighs are used in the snow; St. Catharine's Church, St. Petersburg, a magnificent specimen of the ornate architecture of the Greek Church; Ice Breakers at work, preparing ice blocks for export to warmer countries; Novgorod, the famous fair, street scenes, etc.; Moscow, Napoleon's Cannon. A Bear Hunt.

Length 468 feet. **Price £11 14 (less 33⅓ p.c.)**

Something on his Mind.

The Hero is worried by the receipt of bills which he cannot pay, by visits from importunate creditors, and by the tradespeoples' refusal to supply him, except for cash. To add to his miseries, his wife goes out shopping and leaves him to mind the baby. Hubby places the infant in the cupboard and forgets where it is; then puts it in the oven in place of the ham, and affectionately nurses the latter; at last setting the stove alight, and bringing in the fireman.

A GREAT COMIC.

Length 535 ft. **Price £13 7 6 (less 33⅓ p.c.)**

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THE WEEK'S NEWS.

Three Million Francs

Is the Share Capital of the Italian Company Cines, which we understand has re-organised its departments, and is under the direction of Mr. Carlo Rossi of Turin. A new catalogue of the firm's excellent productions will be sent to all who apply.

The Kine and the South Pole.

Dr. Jean Charcot's second Antarctic Expedition sailed on Saturday, from Havre, on its adventurous voyage. The venture is in quest of the mysterious continent, twice the size of Europe, which is supposed to exist in that quarter of the globe. The kinematograph camera will be freely used for the first time in connection with Antarctic research.

'Revolution' in the East End.

A "living picture" show in the East End is attracting crowds of Jewish audiences with its representations of the doings of the Russian Revolutionists and its vivid pcitures of the devastation wrought by the Black Hundreds. A picture which is said to represent a "pogrom" is intensely realistic and has the effect of moving the audience, in which the Russian element preponderates, to tears.

The Kine too Truthful.

"Sub Rosa" in the *Northern Echo*, speaks of the brutality of present day sport. He cites the film showing noble sportsmen in the art of "bringing the birds down," and speaks of "the pointing guns following the beautiful upward flight of the grouse with rapid practised aim, and bird after bird dropping dead or wounded—a pathetic, helpless, bleeding bundle of smashed limbs." This reiterates our argument that for good or ill the kine as a teacher of truth cannot be beaten.

600 Seats Booked by Government.

By the last incoming Australian mail we learn that the Commonwealth Government of Australia has engaged 600 seats of the Palace Theatre, Sydney, for two consecutive nights in order that they can invite a portion of the Officers and Crew of the American Fleet to see West's Pictures. We are thus able to chronicle this fact synchronously with the arrival of the films in Australia to day. A few other Governments would do well to follow so excellent an example.

"Little Tich" and Animated Pictures.

Mr. Relph sued the London Animated Picture Company and Gooes before Mr. Justice Eve, sitting as vacation judge, on Friday, for the continuance of an injunction restraining the defendants from exhibiting posters which, it was alleged, were calculated to mislead the public into the belief that "Little Tich" was appearing for them in person at various seaside towns. Mr. Mathew, for the defendants, denied that anyone had been or could be deceived by the bills into such a belief, but gave the required undertaking until the matter came on for trial. Yesterday Mr. Matthew, for defendants, denied that "Little Tich" had sustained any damage. Defendants did not wish to issue any posters of the same sort again, and would give a perpetual undertaking to that effect if no order as to costs were made against them. The offer was declined by Mr. J. F. Carr, on behalf of plaintiff, and the case was adjourned till next Wednesday.

Another New Composition.

A new compound which is likely to be a powerful rival to celluloid has, according to an American Consular report from Chemnitz, been perfected by a German chemist. It possesses the same plastic and elastic properties, but is free from the easy and somewhat dangerous combustibility common to celluloid articles. The new composition will, it is claimed, be invaluable in connection with cinematograph films. A film exposed for ten minutes to the concentrated light of an arc lamp does not exhibit the slighest alteration. A celluloid film under the same conditions bursts into flames after the lapse of only three seconds.

New Programme at the Polytechnic.

Mr. Alfred West (no connection with any other firm!) has been very busy preparing new pictures for next season at the Polytechnic, Regent Street, which re-opens on September 7th for the eleventh London season. The scenes obtained are said to beat all his previous efforts, and a splendid programme will be forthcoming. By the way Mr. Alfred West, was invited by Sir James Pender, Bart., on board his yacht the Brynhild, during the race for the Royal Albert Cup. Animated scenes were obtained of incidents during the race, which should prove of unique interest, especially to yachtsmen. Mr. West intends to visit his native town with his exhibition in October, at the Portland Hall, after he has opened at the Polytechnic.

A Musical Hall Paper Slates Living Pictures.

Thus says the *Encore*:—"There is a general complaint just now that all the picture shows are getting close to the verge of "damnable monotony." There is hardly an original idea being exploited. With fearful iteration are to be seen the regular advertisements of the film merchants, but the chasing business is nearly done with, the quick-change clothing, the insect life, the railway rushing, and all alike motor and horse races, are palling, and in two years from now we predict that the cinematograph will be nearly a dead letter. This is obvious since the effect of the film work on the eyes is bound to be shown up before long and condemned by some eminent oculist (this ought to have been done long ago), and the dullards who can conceive nothing new will be properly punished for their lack of the creative faculty." "And Elisha was a prophet!."—Ed.

Subjects of Doubtful Morality.

Two prominent Sheffield police officials, with a wide experience of criminal investigation, advance a very interesting theory bearing on the problem of juvenile crime. According to the *Sheffield Telegraph* they blame the kinematograph. It is, they assert, the direct successor of penny dreadfuls, only, because of the vividness with which it appeals to the senses and the emotions, through the eye, the most rapid of all sensual organs—much more potent in its influence for ill. The child sees portrayed some exciting crime. It fires his imagination. He longs for adventures. The consequences he never considers. He essays some silly theft and there he is—a criminal in the making, if not already made. Most people will commend the suggestion of Mr. Frank Mottershaw, of the Sheffield Photo Co., who writes to the paper to suggest the suppression of the few subjects of doubtful morality issued by makers.

Wonderful tact—if it's a fact!

A good story, by the way, tells how the knights of the camera succeeded in getting round the Wilbur Wright's objections to their taking snapshots of his airship. One of them crept through the grass and behind the bushes, and suddenly rushed out to the open, took a snapshot, turned on his heels, and ran. Mr. Wright ran after him, followed by his assistants. The other photographers seeing the land free surrounded the aeroplane, and took dozens of snapshots. Mr. Wright came back in haste, but before he could reach them they were away with their cameras. The only laggard was a cinematographer, whose apparatus was too heavy for him to run away with. A heated dispute followed, and the cinematographer finally took out a film, and tearing it up handed the pieces to Mr. Wright, who then seemed appeased. The cinematographer carried away his camera, and when he reached the grand stand his friends came to sympathise with him. "It is not worth while," he said to them. "I tore up a blank film, and kept the good one." An instant later he got into a motor car and was off.

The Trade Journal.

Improvements and changes are being arranged which will still further add to the usefulness of the Kinematograph and Lantern Weekly. Our circulation is going up by leaps and bounds, and we want all interested to subscribe 6s. 6d. and thus obtain a copy weekly directly it is published. Next week we give an interesting interview with that well-known picture man, Mr. A. J. West. On September 24th our second International Number will be published and sent to the Trade all over the world.

The Warwick Trading Co.

have a capitat film on the recent Territorial Army manoeuvrres entitled The Battle of Salisbury Plain, which is full of life and action, and depicts in an inspirating manner all the detail of life in camp. The various regiments march past, the men are seen bringing up the field artillery, taking out provisions under cover of the guns, sniping, scouting, and indulging in all the ceaseless activity of actual warfare. The pictures are really good throughout and worthily uphold the high reputation of the firm.

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REVELATION

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18 & 20, Manchester Street,

LIVERPOOL.

Telegrams: FILMS, Liverpool. Telephone 6782 Central.

New Films and their Makers.

R. PRIEUR.

Has several new Lux subjects well worthy of attention. A humorous film, The First Prize, deals with the embarrassments attending the winning of a first prize in a lottery, which instead of proving a large sum of money, turns out to be a camel, and the humour is caused by the difficulties in housing the animal. The lucky winner's wife objects to such an addition to her household, and, after various adventures the animal is finally presented to a local zoological collection.

The Idol Saver is of a more tragic turn. A party of sailors enter an Indian village and, amongst other adventures, cut off the head of a village idol, which infuriates the natives, who make the sailors prisoners, subject them to torture, and they are finally rescued by their captain and a strong band of sailors. Another good comic subject is A Craze Against Microbes.

PATHÉ FRÈRES

We saw Pathé's films unbeknown to the firm, and cannot but commend their splendid new subjects to the trade as examples of clever acting, staging and superb photographic quality, for the audience of which we made one, repeatedly testified their approval.

Oscar is Kidnapped, is a comic with plenty of laughable situations. We find Oscar, a boy of sixteen, is spending his holidays at the house of his Aunt in Brittany. Madge the fat cook who has never seen so good-looking a boy, takes a fancy to him, and after a time they think they would like to go away together. Then follows a series of comical incidents in which their trunk and tricycle play a great part, and the end of it is, that two policemen, having been sent after the fugitives, capture them and themselves fall in love with the cook.

A laughable film is entitled There is a Smell of Smoke Here. A door porter is anxious about the thick smoke coming from every window in the building. He is very alarmed and sends for the fire brigade. Yet everything is in perfect order. On the first floor Mr. and Mrs. Easygoing are having dinner and the steam of the soup goes out of the window. On the second floor a lady with a sore throat is having a fumigation. On the third floor a gentleman is having a bath. On the fourth, a man and a woman are trying to kindle the fire in a small stove, and on the fifth floor a painter is doing his own cooking. From every window the steam issues and seems to become thicker, until a cold and unexpected jet of water disturbs everybody. The firemen are performing their duty. They have been told to subdue the smoke and steam and they mean to do it, irrespective of the inconvenience they are putting the inhabitants to.

In Glue Making we get an interesting commercial subject. It shows the arrival of the raw material, various specimens of bones, selecting the bones, opening the steaming-pan, boiling the glue in a cauldron, straining the glue, the remains of the bones are put in the oven, from the oven to the pounding room, the blocks of glue are cut into sheets and placed on racks. After they are dried they are taken to the packing room and finally the packing.

THE GAUMONT CO.

Outwitting the Robber is a very novel subject set amongst beautiful scenery. The old man leaves the monastery to beg for alms. He is successful in his pleadings and collects a goodly sum. On the journey he passes through exquisite woods and a fine view is seen of a river rushing along. The old chap is stopped by a robber while in the wood, who relieves him of his money. He implores the robber to shoot bullets through his gown so that he can show he has been attacked and so get further alms. The robber, not seeing through the ruse, readily assents, and wastes all his bullets on the old man. Now comes his opportunity. Springing on the robber, he half strangles him, and leaving him senseless, gathers up his money and makes off, congratulating himself on his successful ruse.

The Old Shepherd is an interesting drama of exceptionally fine photographic quality. The subject is very sensational and thrilling as we watch the old shepherd thrown over the cliffs by the villain, and the subsequent rescue by hauling up the cliffs. All's well that ends well; the old man is safe, and the villain gets his deserts.

Other prominent films by Gaumont are Put Pa Amongst the Girls, a side splitting comic; the Little Flower Seller, a tasteful drama; A Superintendent's Night Out, a roaring comic; Christ and the Woman who Sinned, an exquisite subject set in beautiful surroundings and The Apostle of Liberty, a laughable novelty.

The Star Film Trading Co.

have four new Melies subjects this week. The Follies of Spiritualism show two clowns going through various antics. They hypnotise a chair and table, produce a huge spider which changes to a beautiful girl. She is turned into two girls, they finally disappear as the buffoons try to embrace them. The Immaterial man is another good trick film. A board walks before the audience, and from a box portions of a man and

Telegr. Address: "NORFILCOM, LONDON." *Telephone: 172 City.*

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18 CECIL COURT, CHARING CROSS RD., W.C.

Works: Copenhagen, FREE-PORT. Branch Offices: BERLIN, PARIS, NEW YORK, GENOA, VIENNA.

A BARGAIN—We have in stock a small quantity of films for sale at a reduced price; surplus stock of old subjects which have never been used.
List and particulars on application.

Ask at once for Special List. NO HIRE.

New Pictures Every Day.

We supply some of the Smartest Shows in England, Scotland, Ireland, and Wales with all their Best Pictures.

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Haverstock Hill, London, N.W.

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2022 P.O. Hampstead.

clothing come out and attach themselves to the board forming a perfect figure of a man. The man disappears and a skeleton is shown which changes to a lady. She becomes a piece of rope, the rope becomes a skeleton again, falling to pieces and dropping into the box which closes up and walks up the room. A Dramatic Denouncement and Practical Joking at a Wedding are also excellent interludes.

CLARENDON FILM Co

There is quite a distinctive feature about this firm's productions—a homeliness, one might say that appeals to all Britains. We make friends with Robin Hood, The Little Waif, The Water Babies, and the Pied Piper of Hamelin, and now comes our dear old citizen, John Gilpin. "Credit and renown" does he bring to the Clarendon for in the 495 feet his adventures are pourtrayed in a film of remarkably fine photographic quality. The elaborate staging combined with the clear acting, make a subject that there should be a rush for, and those showmen who can manipulate the film to suit a good elocutionist will find a splendid star turn in this latest production.

VITAGRAPH COMPANY OF AMERICA

Have two new subjects this week—Avenged, or the Two Sisters, and A Tragedy of Japan. As the titles denote each of the subjects is of a tragic nature, dealing with the old, old story of love and revenge. Avenged is pitifully tragic. The first scene introduces us to the two sisters in their beautiful home receiving their guests. The scene is a gay one, as all the parties belong to the best society. Included amongst the guests is a count, who quietly makes love to the younger sister, and, covered by the gaiety around them, he presses her to elope with him. She hesitates, but on the others leaving the room he prevails upon her to fly with him, and throwing a wrap around her she and the nobleman leave the house. The elder sister returns, and noticing her sister's absence instinctively knows what has happened and falls fainting to the ground. The next scene shows the interior of the count's chateau. The young girl is sitting alone dejectedly awaiting the arrival of the count. He enters with a beautifully-dressed woman, and after an exciting scene of altercation he spurns the deceived girl, throws her violently to the floor, and with his companion leaves the room. We now return to the house of the sisters. The young sister arrives and tells of the count's infidelity and harsh treatment, and dies in her sister's arms. The elder vows to avenge the wrong done her dead sister. The opportunity occurs at a masked entertainment given by the count, a feature being a fencing match by the gentlemen. The girl dons male attire, engages the count in a fencing bout, and after a few passes the nobleman falls to the floor mortally wounded. The guests press forward horror-stricken. The girl removes her mask and wig and is recognised by the dying man. She tells of her sister's wrongs, and the scene closes as she raises her hand to heaven in vindication of her deed.

A Tragedy of Japan is another well thought out miniature play, full of passion and pathos. The action taking place in Japan is full of local colour, and is considerably heightened by the gorgeous setting for which the country is noted. Briefly, the story is of an American soldier who, having received a commission for Japan, bids his wife farewell and starts on his journey. When he arrives he meet a native maiden and her lover. He secures an introduction to the girl, and finally persuades her to leave her lover and join him in a pretty little home he has prepared for her. In the midst of their felicity a cable arrives from his wife announcing her immediate arrival in Japan. He has to go out to meet his wife. When the steamer arrives amongst those awaiting is the Japanese girl's lover, who witnesses the meeting 'twixt the American and his wife, and vows vengeance. He tells his former sweetheart of her paramour's deceit, and then proceeds to the American's home and repeats his story to the suspicious wife. She determines to see her rival, and compels her recreant husband to accompany her. A thrilling scene takes place; the soldier and Japanese lover repair to a secluded spot, where the American is stabbed to death. The betrayed girl stabs herself, and upon her horror-stricken lover appearing, she kisses him, begs his forgiveness, and dies in his arms. Each of these films is fully up to this firm's usual excellent standard.

HEPWORTH MANUFACTURING Co

Except in America this firm is keeping up its sales and also its production of two good subjects weekly. In the 600 feet of A Ticket for Two we have a merry piece of acting, well sustained to the climax. The family are sitting at breakfast when the letters arrive. The father is particularly pleased with the contents of one of them, and joyfully announces to the children that he has a ticket for two for a seaside trip. The children are upset at being left, and finally a plan is arranged by which the whole family shall enjoy the sea. The children are placed in six large boxes, which are securely fastened down and roped. The parents call a cab, but no sooner does the driver see the boxes than he drives away. Other conveyances are brought, but the man is unable to get them to take his luggage, and as a last resource calls a costermonger with a donkey barrow, which ultimately arrives at the station. The boxes are taken out of the train, and are brought to the pier too late for the steamer. With a sudden inspiration papa whispers to his wife how he will yet catch up the boat. Going to the nearest disengaged rowing boat, he manages to square a sailor to take him and his boxes out to catch the steamer. Piling on the boxes, the sailor smiles at the thought of easily earning a bit. When all are on, the boat is pushed off and the sailor jumps in. The motion, however, upsets the lot in the water, and the boxes begin floating about. The sailors have to drag them in one at a time, but the children, having had about enough of it inside, commence to release themselves. The lids are forced open, and one by one they emerge in a terrible plight. All battered and torn the family begin to explain matters and walk off discontentedly amidst the loud laughter of the sailors. Subjects of this class are always well received and the comic situations which rise up at every point make this a good "bread and butter" film, always acceptable by any class of audience.

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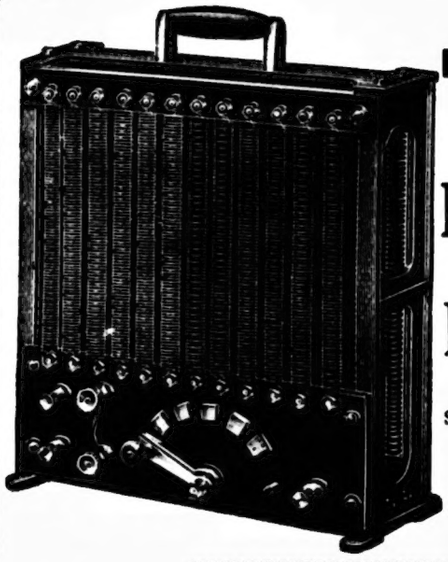

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Hepworth's have a shorter subject in The Man and the Latchkey. The hero arrives at his door in a very regrettable state and struggles with the keyhole. His efforts are amusing, especially as the keyhole assists to confuse him by dodging away every time he makes a lurch towards it. Down below, then up above, out of his reach, it leads him a terrible dance, and key and keyhole seem to gradually increase in size. He runs up the wall after it with his key as the hole travels up to the first-floor window, but it dashes away as he pushes forward to capture it. The keyhole, which has now grown to an enormous size, travels down the street, and the man staggers with a weighty key after it. Taking little notice of the falls and bumps which he receives on the way, he relentlessly follows the hole as it enters a field and fastens itself at one end of a huge iron cylinder. Standing for a moment he carefully judges the distance, and then dives through the keyhole and vanishes from sight. A couple of police officers creep round the tube just above the keyhole, and as the inebriate puts forth his head it is seized by the constables. As one of the comic operas puts it,

Keyholes are not easily found,
For when it is late
You must patiently wait,
Wait till the keyhole comes round.

NORDISK FILMS CO

Mr. Landmann in his travels has had the opportunity of observing the attitude of managers to their picture shows, and as this week the firm were not putting out new subjects we had a chat on the trade in England compared to other countries. "To a great extent the possibilities of the living picture turn are killed by the conservative and old fashioned action of the English managers," was the opinion of Mr. Landmann. They were too content to let matters rest in the hands of the operator and looked upon the picture turn as a necessary evil for a music hall, but further than this they were content to leave matters with the operator. He had frequently heard of men running out of subjects and repeating their films to fill up the program. Such a proceeding would not be countenanced on the Continent and was a disgrace to any manager who allowed it. Good, clean, wholesome drama, if properly presented in film subjects, should be equally as attractive as comics or trick films and managers should realise the value of this class of production. The Nordisk Co. will next month have some good stuff which it will pay every manager to handle.

WILLIAMSON, DRESSLER & Co.

Still Worthy of the Name, which we recently reviewed, has proved a good seller, so much so that the firm are not putting anything fresh out this week. Just on fifty copies of this film had been disposed of when we called and it bid fair to be in demand for some time to come. Next week we hope to review a new production, entitled—My Wife's Dog—a film of 375 feet, of which great things are expected. The German office of the firm is now open at 16 Friedrichstrasse—Flicker Alley of Germany—under the management of Mr. Max Loser. The four offices of the firm are thus bound together and should considerably increase the volume of business done.

URBAN ECLIPSE-RADIOS

Last week we had nothing to write about from Urbanora House, but this week there is an abundance of new subjects, including the firm's version of Quebec doings. This embodies a very clever selection of scenes and incidents at the celebration. One of the best we saw was a short film with the title The Ever-Laughing Gentleman. It is a subject which cannot but convulse the house wherever shown. Situations which usually cause chagrin, grief, anger, pity or remorse, as they arise, only excite uncontrollable mirth in the chief character of this exuberantly comic series. He makes endless mistakes, does much damage, tramples upon wounded feelings, injuring himself and others in the process, but always comes up smiling—nay, laughing—even when called upon to pay for breakages arising out of his own clumsiness. Being a short length and a rattling good production we can predict a big sale for it.

The Son's Crime is as brim full of pathos as the former film is full of mirth. 595 feet of well-acted drama, of good photographic quality right through, tell the tale of a young man's horseracing bringing about the robbery of his father to pay his losses. He clears out of the country, and finally, as a miner, falls on a rich claim. He returns home repentent and laden with wealth only to find his old home sold up, his father begging on the streets and blind. Things speedily change on his return, and all ends happily with a tableau of the happy grandfather kissing the daughter of his erring and repentent son. Two questions arose as we saw the finish. Why did the son return (after all these years) in the garb in which he ran away, and where did he get his wife and family?

The meeting of the King and Emperor at Cronberg is a topical which should be in big demand, and that for the peculiar uniform worn by King Edward. The British public has seen King Edward in many kinds of dress, but in the short jacket and white trousers of the Stolp Hussars, we have a picture which shows his desire to be clad in the conventional dress of monarchs irrespective of their beauty. The camera man evidently had peculiar facilities granted him for we see the King, Emperor, and Prince and Princess Henry of Pless, walking unattended in the garden of the Schloss Palace.

Graphic.

Like a good many manufacturers this firm are laying low with new productions. Mr. Ward, however, told us what to expect next month, and we find their reputation for comedy and drama will be maintained with some excellent negatives recently taken, whilst their entrance into trick films will be by the production of a decided novelty. It is interesting to learn that R. G. Knowles, who shortly goes on a lecturing tour, takes some of the Suffragette films—that excellent topical made by the Graphic—with him.

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MR. SYDNEY COOK AND HIS CAMERA

Pictures in Australia.

An Interview with an Exhibitor from "Down Under."

Mr. Sidney Cook, an enterprising Picture Showman from Australia, recently arrived in London with the object of inaugurating a number of Companies to tour the United Kingdom with programmes largely made up of films of Australian life and incident. Being eager to learn how picture matters stand in other parts of the world the K. and L. man was glad to have a chat with Mr. Cook whose knowledge of the Living Picture business in Australia should prove interesting to our readers.

Naturally our first question was how Mr. Cook became connected with the industry, and his nationality.

"I suppose I can lay claim to being an Englishman," was the reply, "for I was born at Leighton, in Bedfordshire, and journeyed with my parents to Australia when only 10 years old, but I have a very warm place in my heart for the country of my adoption in that it offers such splendid advantages to young men irrespective of rank or birth. Early in life I developed a liking for photography and lantern work and this I suppose would be responsible for my becoming interested in the Kinematograph right from its advent into Australia. The first machine used in Australia was by Lumiere and a tremendous reception was accorded to it. The only other Picture Companies to visit Australia from this side have been the British Biograph, and West's "Our Navy." This latter show did a lot of good in placing the Animated Picture entertainment on a higher plane than we had formerly known of."

"Did this success cause many to start in the business?" we asked.

"Owing to the difficulty of obtaining film very little progress was made in Australia for some time after Lumiere's visit, although the public demand was so great that Mr. J. C. Williamson, the Commonwealth's leading entrepreneur, actually ran a spool of films at the close of high class opera performances."

"Were you in the business at this time," we enquired.

"I was fortunate in being connected with the first firm in the Colonies to make pictures and have thus had the advantage of many years of practical experience in all branches of trade. The time came when like most young men I developed an idea, and it was on the line that a good show made up of travel pictures and incidents connected with our national life would draw well and so I put the thing to the test, and after some years of good business in Australia have decided to give the British public an opportunity of seeing an Australian show. My pictures came under the notice of the Government, and an idea of the measure of success achieved may be gauged from the fact that during the past three years I have supplied the Government with over 40,000 feet of films."

"What are a few of your best subjects?"

"I think the best picture I have is one taken on a train ride from Cairns to the Barron Falls in North Queensland. For ideal tropical scenery this district would be hard to beat in any part of the world. After passing through scenery of rugged grandeur surrounded by luxurious vegetation, with high mountains on either side and a deep ravine below, one is brought near to the magnificent Barron Falls—the Niagara of Australia. Some idea of their magnitude may be gathered from the fact that the falls are 900 feet high and a quarter-of-a-mile wide. I secured my picture when they were in flood. I have also a complete series illustrative of all our national industries. These include Gold-mining, Life on a Cattle Station, Harvesting and Dairying, The Sugar Industry, Pearl Fishing at Thursday Island, and many new and novel scenes of Australian Native and Animal Life. Being on good terms with the various State Governments has assured me of every facility in getting good pictures. The advantage of this may be gathered from the fact that the Queensland Railway Department place a special train at my disposal for the taking of railway panoramas. Of course, I have taken full but judicious advantage of this."

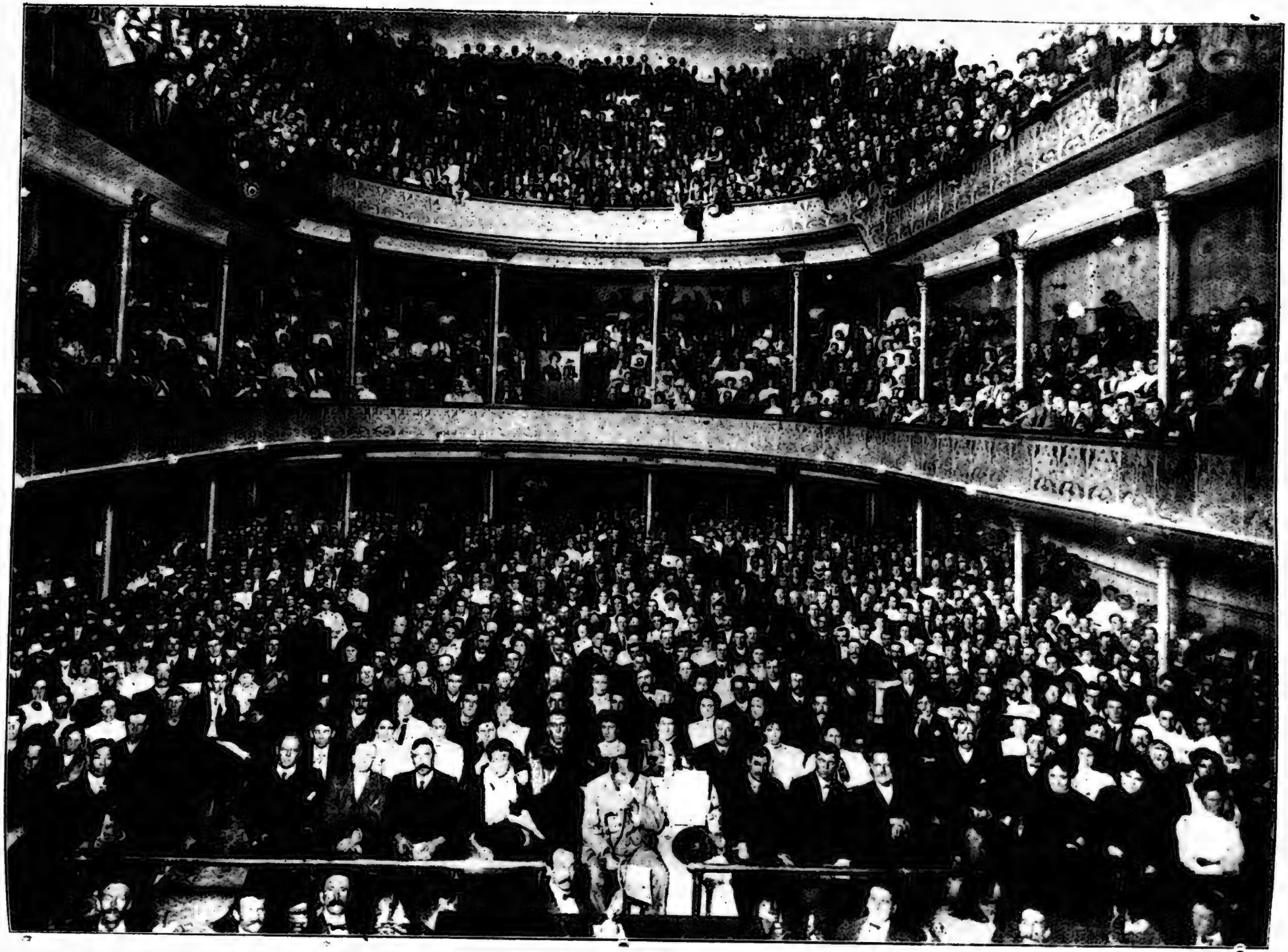
"Have you had much success in exhibiting?" we asked.

"Yes, I think I can safely say I have. At times I have had as many as five companies touring Australia and New Zealand at one time. I attribute the success of my exhibiting business largely to the inclusion of a great number of Australian travel scenes, reproductions of our national industries, and some of the charming beauty spots and pleasure resorts with which Australia abounds. At times the programmes have been made up of fully one-half of Australian pictures, and these have generally called forth the highest praise both from press and public.

I have also found topical pictures a great draw, and at times have done some fairly quick work. For instance, nearly three years ago, when Stansbury, the ex-world's champion, challenged Towns (the then champion sculler of the world), I took a picture of the race, which finished about 5 o'clock, and although I had six miles to drive to my dark room and another five to the city after developing and printing, had it on view shortly after 8 o'clock that evening."

"Have you had any of the usual narrow escapes while out picture taking?"

"Yes! one or two, but to the picture 'hunter' these are everyday occurences that must be expected when one hunts 'big game,' To succeed one must possess a good nerve. I



A REPRESENTATIVE AUSTRALIAN PICTURE AUDIENCE.

was as near as anything precipitated into Sydney Harbour at one time while taking a picture from the flat roof of a small launch. We were struck by the wash from a large steamer and a motion set up that overthrew the camera and myself, but still holding the camera with one hand I managed to maintain my own weight and that of the camera with the other until released from my perilous position. On another occasion I was taking pictures at the great Mt. Morgan Gold Mine. This mine produces a million a year of gold and copper and employs over 5,000 men. They do all their work on a similarly large scale. For instance I wanted to get a picture of a big 'shot' or blasting operation. They bored the hole about 30 feet deep, filled it with two cwt. of powder and on being fired this removed from the face of the 'open cut' anything from 400 to 1,000 tons of stone. The only position from which it was possible to get a picture at all was within the danger zone, but being anxious to get a faithful reproduction of this wonderful sight I decided to risk the danger, and secured a magnificent result although having to endure a veritable stone storm; one piece of quartz about four lbs. weight striking the camera."

We naturally wished to know the relationship between the governing bodies and the picture man and asked Mr. Cook if the authorities interfered with the shows out there.

"The restrictions in Australia by the City Councils and governing bodies are particularly severe," was the reply. "To this in a great measure may be attributed the few accidents caused by bad management in front or behind the house. All machines must rewind the film on to metal spools. All operators must satisfy the City Engineers as to their capabilities before they are allowed to exhibit in the towns, and the frequent visits of these inspectors show how anxious they are to see that their regulations are enforced. In New South Wales no show is allowed unless a license (for which no charge is made) has been first obtained from the Government. So you see we are well looked after, but this the legitimate showman does not mind."

"How do living picture entertainments compare with those you have seen in this country?" we enquired.

"I hardly like to make comparisons, as I have seen only a few of your best shows, but I may say that the showmen in Australia goes right to the extreme in making his entertainment perfect. For instance, the effects are made a particular feature, as many as six persons being employed to produce incidental sounds. The orchestras are made an important feature, too, in some shows as many as forty high-class performers taking part. As to advertising, we believe a good display of printing, in striking newspaper advertisements in the best papers, and launching out heavily in the full knowledge that it is only by spending money freely in this way that a return can be expected."

"The picture shows are well patronised by all grades of Australian society; my own shows have frequently been honoured by visits from the Governor General, as well as the Governors of the States and other leading society people."

"What, in your opinion, are the prospects for the future?"

"Well, there is still room for a good deal of improvement. I do not think we have reached anything like finality in projecting apparatus, but the future of the trade is undoubtedly in the hands of film makers. If they will only keep the quality up and not sacrifice everything for the humorous, or, as it often proves to be, the ridiculous, picture shows will be in increasing demand. I often think that there is a great deal of analogy between books and pictures and what history proves as to the correctness of the saying of the wise man that "of the writing of books there is no end" will be equally true of the kinematograph picture if makers will only cater for the public requirement rather than the showman's demand. For myself I intend to risk a little during the next few months by visiting the important centres of England with a program that, judging by the Press notices and the increasing public patronage it has received in Australia, should not only prove to be full of interest and entertaining qualities, but will be of educational value to the British public and enable those desirous of reliable information to get a faithful forecast of the conditions under which they would live did they elect to throw their lot in with us and share in the blessings enjoyed by those who live under Southern Skies."

Urban.

The Blind Woman's Daughter is a pathetic drama of singular beauty, sympathetically treated and teeming with incident. A blind beggar woman is led to her pitch outside a public building by her daughter, who has excited the admiration of a gentlemen of leisure. The girl listens to his protestations and allows herself to be led away by her admirer, leaving the helpless mother alone. Charitably disposed passers-by give alms, and the satisfied beggar calls for her daughter to conduct her home. Receiving no response, she becomes alarmed and in groping about falls down. She is assisted by a kind-hearted lady, who tenderly cares for her in her own rooms. Meanwhile, the girl, torn between affection for her mother and love for her suitor, decides to stay in the luxurious quarters he has provided. Suitably attired, she accompanies him on a motor drive. The blind woman's grief is excessive, and after restlessly roaming about the room in which she has been left, she passes through an open window on to a balcony. The railings offer no protection and she falls into the street below. Passers-by raise the old woman and a motor is summoned to convey her to a hospital. By a coincidence the car is the one in which her daughter is taking an airing. The scenes which follow are touching in their portrayal of the grief and remorse of the girl by the bedside of her mother, by the sympathy of her lover, and by the beautiful garden episode in which the convalescent old lady gives her blessing to the union of her daughter and the man of her choice.

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AVENGED, or the Two Sisters

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A nobleman elopes with the younger of two sisters. His infidelity and harsh treatment breaks the young girl's heart. She returns to her home, dies in her sister's arms. Elder sister swears vengeance. Visits the Count's chateau in male attire and kills him during the progress of a masked ball.

Length 520 ft. Code "Twosis."

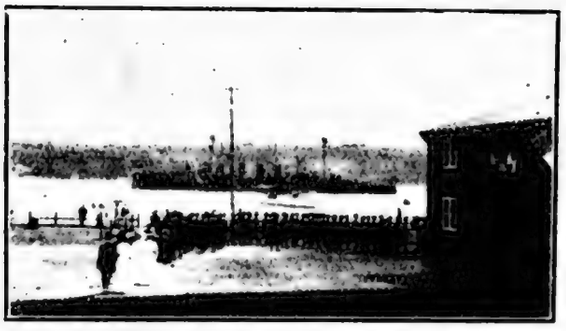
A TRAGEDY OF JAPAN

Copyright, 1908, by The Vitagraph Company of America.

An American soldier receives a commission for Japan. Falls in love with a pretty Japanese girl, forgetting his wife in America. She tires of waiting for a letter, follows him to the distant land. Arrives and is told of her husband's infidelity by a disappointed Japanese lover. The two victims of the soldier's deception are brought together, the deceiver is killed by the rival lover; the Japanese maid kills herself.

Another Headliner.

Length 515 ft. Code "Trajap."



QUEBEC TERCENTENARY CELEBRATION.

The Prince of Wales landing at the guests' wharf, Quebec, and being welcomed by Sir Wilfred Laurier, Premier of Canada, the Mayor of Quebec, and other dignitaries. Exquisite views of the Prince decorating the Monument of Champlain and receiving the official guests of the nations, including Vice-President Fairbanks and the representatives of France, Australia and Canada. The grand historical procession composed of prominent citizens of Quebec, garbed in the beautiful and picturesque costumes of the Fifteenth Century. An inspiring picture of the great military review before His Royal Highness the Prince of Wales on the Plains of Abraham.

Length 930 ft. Code Word "Quebec." Price as usual 4d. per ft.

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With the Showmen.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings

Woolwich Picture Palace.—Every week there is a complete change of programme. This week The Pardon and The Rag-picker's Daughter are the chief attractions.

The Royal Canadian Pictures present an exceptionally heavy programme at the Temperance Hall, Oldham The chief feature on the bill is The Marathon Race.

Mr. Sydney Carter's "New Century" pictures at the Grand Assembly Rooms, Leeds, are abundant testimony to the excellence of the fare provided. We should, however, like to see some of the later subjects interspersed in the programme.

The Irish Animated Picture Co. have commenced another season at the Rotunda, Dublin. They have a splendid reputation for good shows and judging by the announced repertoire intend to live up to the past.

The Franco-British Moving Picture Co., at the Empire, Dundee, changed their films last week. The Life of a Scout, Cowboy Elopement, Barrels to Sell, Phantom Games, were among the items on the programme.

Newman's Animated Pictures in St. Mary Magdalene's Hall, Hawkhill, give a splendid selection of pictures. The Death Bed Marriage, Father Buys a Picture and The Incendiary Foreman, are among the subjects.

The London Animated Picture Co., at Victoria Hall, Portsmouth, are doing good business. The Company possess a good number of interesting films, and both visitors and natives are loud in their praise of the programme.

The U.S.A. Animated Picture Company opened for a short season at the Albert Hall, Sheffield. The entertainment, which is to be repeated twice daily, is under the management of Mr. Victor Hamilton, a member of the family famous at one time with "Hamilton's excursions."

Romeo and Juliet made a delightful change in the programme at Central Hall, Colne, last week; in fact the Premier Picture Co. continue to encourage crowds by changing the programme continually. We find A Trip to Australia, Beauty's Eyes, Prof. Curio's Invention, and many fine subjects on the bill.

Dove Paterson is going strong at Aberdeen. At the Alhambra, The Bargee's Daughter, Scandalous Boys. Angelo, and Miss Pimpernel's Gown, are on the programme. The great flower show at Dushie Park starts to-day, and among the films to be shown al-fresco are the Marathon Race, the Salome Dance, and the Black Princess.

Mr. Waller Jeffs's New Century Pictures at Curzon Hall, Birmingham, are varied and well calculated to suit all tastes. The pictures include the Olympic Games, Wolverhampton Floral Fete, the Midland Automobile Club's hill climb and a theatrical garden party at the Botanical Gardens are other interesting items. Local topicals such as these are highly appreciated.

The New Century Pictures at the St. James' Hall, Harrogate include—Smart Drill of the Paris Fire Brigade, The Bully and Recruit, Elephant and Baby, The Horse that Ate the Baby, Enchanted Pond, Work Made Easy, Trials of a Mayor, Fisherman's Boy, Even a Worm will Turn, and Toothache. We should like to see some more modern titles in their programs.

The Programme shewn by the London Animated Picture Company at Hove Town Hall is unique. The Passion Play film, taking about an hour to exhibit, was the *piece de resistance*. The second portion of the programme was miscellaneous and included the Franco-British Exhibition, The Olympic Games, and a representation of the antics of the popular comedian Little Tich.

The Alhambra, Belfast, has the advantage of the resources of Films Ltd., to draw from and the capable management of this enterprising Company know exactly how to gauge the taste of their patrons both here and at St. George's Hall. Mandrell's Feats, Happy Bob as Suitor, Shipwreckers, The Hostage, Oh, Those Boys! and Jack's Rival are among some of the good things provided.

The Edition de Luxe. Pathés tea and pictures in Piccadilly should be visited by every showman who want to see a really classy show. The fittings are of the best, the pictures the latest and well presented, the music not too obtrusive and the tea well worth the shilling charged for admission.

Mr. Waller Jeff's New Century Pictures attract large audiences at Curzon Hall, Birmingham. The pictures include scenes during the recent race from Windsor to the Stadium, the hill climbing competition for motor-cars held at Shelsley, Walsh, and a new series descriptive of life in the Tyrolese Alps. Numerous humorous pictures prove greatly entertaining to the youngsters, and the illuminated picture songs by Miss Ducie Sanderson are thoroughly appreciated.

Sunderland is going strong with living pictures. The New Century Animated Pictures, at the Victoria Hall, billed—The Brigands of Calabria, The Swashbuckler, Saved by the Telegraph Code, Engulfed in the Quicksands, The Carnival, Different ways of Smuggling. The Unseizable Pickpocket, Grandfather's Pills, Man Walking on Water, and a Breach of Promise. At the Picture Hall, the Marathon Race is a big puller with The Pardon, Reprieved, The Explosive Calf, and Tommy's Trip to Morocco. At the Pavilion we find also the Marathon Race, the Spectre, and a Broken Heart.

Mr. William Coutts of the Palace Theatre, Swansea, sends us his programme for the week beginning August 10th, and we notice it is well up to the standard of those which have been presented each week for some time past at this popular place of entertainment, the films being Noble Jester, Never Forgotten Melody, Dancing Legs, Bird of Freedom, Baby's Playmate, Oh that Umbrella, Child's Prayer, Tommy's Trip to Morocco, Squire's Right, Wonderful Scarf, Napoleon and the English Sailor, Gypsy's Daughter, An Occasional Porter, Old Maid's Inheritance, Romance of the Slums, and Cupid's Pranks.

Entertainments, Ltd., is the title of the show to be put on at St. George's Hall, Belfast, for daily programmes of pictures and varieties. Vast alterations and improvements have been made on the premises. The platform is raised to a greater height in order that every person in the hall may be able to have an uninterrupted view of the screen and the artistes. On the left-hand side of the entrance is the operating box, rendered absolutely fireproof by sheet-iron casing. The filmograph is the special invention of the company, and for it is claimed firmness, vividness, and clearness of outline of the pictures. It is worked entirely by electricity with an independent regulation of the current supplied by a powerful motor. In the operating box is placed the switchboard controlling all the lights in the building, which is illuminated throughout by electricity. The operator has all the lights at his command, thereby obviating any prolonged delays caused by waiting for the lights to be lowered before the pictures are shown. It also enables the operator to turn on the lights immediately the picture is finished. The opening programme is a good augury for the future. These are some of the excellent subjects Dieppe Motor Races, The Matinee Hat, Peggy's Portrait, Tyrolese Manners and Custom, An Honest Thief, His First Frock Coat, and Sleeping Beauty.

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IMPORTANT ACTION IN SHEFFIELD COUNTY COURT.

An action of considerable importance to kinematograph proprietors and proprietors of music halls and other places of entertainment where the kinematograph is an attraction, came before His Honour Judge Benson in the Sheffield County Court on Thursday, last.

The plaintiff was Elisha Charles Clayton, kinematograph proprietor, of 276, Western Bank, Sheffield, and the defendant was William Holland, of the St. James's Theatre, Manchester.

Plaintiff sought to recover £25 damages, representing two weeks' engagement in lieu of notice, for breach of contract, and 10s. for the use of a special film of the Grand National Race.

Mr. T. E. Ellison (instructed by Mr. Kesteven) appeared for the plaintiff, and Mr. Meunier represented the defendant.

Plaintiff's case was that early in the year, hearing that the defendant had taken over the control of the St. James's Theatre, Manchester, he went to see him for the purpose of obtaining a contract to show bioscope pictures at his theatre. Plaintiff's terms were £15 for a ninety minute's show nightly, or £12 10s. for a sixty minutes' show. A contract was entered into, and one of the terms of this contract was that a fortnight's notice should be given before the engagement was terminated. In accordance with this agreement plaintiff commenced showing his pictures at the theatre on the 2nd March. The pictures were shown for some time without complaint, and then the defendant wrote stating that some of the pictures were not as new as he desired, and to the effect that he was very anxious not to be beaten by the Grand Theatre—a rival place. A little while before the Grand National Race was run defendant wrote to the plaintiff asking him to endeavour to procure a picture of the race to be shown on the Saturday night. If plaintiff could not obtain this film so soon after the race defendant suggested that a picture of the old Grand National be shown, as "one Grand National is very much like another." Plaintiff was not able to obtain a picture of the real Grand National the day after the race was run. Accordingly, he obtained a film of an old Grand National, and this film was shown on the Saturday night, and the real one was shown on the screen on the following Monday.

When on one occasion plaintiff went to see the defendant he pointed out to him (defendant) that he (defendant) had taken off one of the latest films and one of the best in that week's show—The Pumpkin Race.

On Monday, 30th March, defendant wired to the plaintiff stating that the pictures had not been the latest and most up-to-date, and giving him notice that the engagement terminated on the following Saturday. Plaintiff thereupon went to see him, and in the interview defendant admitted that he was going into partnership with another man who had films and apparatus of his own. Therefore plaintiff's services would be no longer required.

Plaintiff, in the course of his evidence, admitted that three of the films he had used were not up-to-date, but these, he stated, were included in the programme at the desire of the defendant.

Mr. F. W. Holmes, manager for Jasper Redfern and Company, Limited, Sheffield, said the pictures were a first class show. Some of the films were supplied by his firm to the plaintiff. In some cases, said witness, their films were shown first at their own place—the Grand, Manchester—and were then supplied to the plaintiff, and in other cases the plaintiff had the use of the films before they appeared at the Grand.

Mr. W. E. Dennison, manager of Films, Limited, said the pictures that plaintiff had shown were "a good average for a picture show." A great many of the pictures were up-to-date.

Mr. Lacy Lyne, the late manager of the Palace Theatre, Attercliffe, and Mr. John Mason, bioscope operator, also spoke as to the good quality of the pictures shown by the plaintiff.

For the defence it was urged that there had been a general breach of the contract by the plaintiff, as he had undertaken to show the most up-to-date and best pictures procurable, but he had not done so.

The defendant, in the witness-box, asserted that a number of the pictures were anything but up-to-date. The film "The Pumpkin Race," which he acknowledged was up-to-date, he did not use as he understood that it had been shown at the Grand Theatre a week earlier. He denied that he had expressly desired the plaintiff to show the three old films that plaintiff had referred to in his evidence. Also he denied that he had told the plaintiff that he would have kept the plaintiff on if it had not been for his losses and for the arrangements he had made with another man. On several occasions he had said to the plaintiff that the pictures were not as new as they should be.

Under cross-examination defendant admitted that whether or not a film was up-to-date was purely a matter of opinion.

His Honour, in summing up, said the question to be considered was: what was an up-to-date picture? No two witnesses in the case appeared to have specifically agreed as to what really constituted an up-to-date picture. It seemed to be purely a matter of opinion as to the length of time during which a picture might be so described. He came to the conclusion that there had been no substantial breach of the agreement to justify the sudden termination of it not in accordance with the terms of the contract. But his Honour held that the plaintiff was entitled to recover only the damage that he had sustained on account of the loss of the two weeks' employment.

Accordingly he gave judgment for the plaintiff for £6. 10s.

Correspondence.

JURY AT THE ALHAMBRA.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—Certain remarks in your last number may be treated as disparaging the valuable change made by the Alhambra management in placing their living picture turn in the hands of such a well-known firm as Messrs. Jury. Undoubtedly your policy is to bolster up the business of your advertisers irrespective of the needs of the entertainment loving public. What greater set-back to a living picture show could there be than to restrict the subjects to the productions of one firm? Now, sir, you must really agree that if the popularity of the bioscope is to be maintained, monopolies such has have existed in the past must be crushed out and the market left to competition to obtain the best and latest productions on the market. I can see a greater future for pictures under such conditions and the management of the popular house in Leicester Square need fear no qualms that their policy of obtaining a more varied programme will meet with anything but success. Trusting you will in justice insert this.—Yours, etc.,

FAIR PLAY.

[Fairplay is unjust in accusing us of pushing advertisers to the detriment of living pictures in general. Our action and straightspokenness in the past has several times caused us financial loss. Such a question as the above is open to arguments for and against. The public go to a particular house because they can obtain something different to that shown in any other house, and it is the "exclusive right" film that, in our opinion, has the greatest pulling power. —ED.]

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New Patents.

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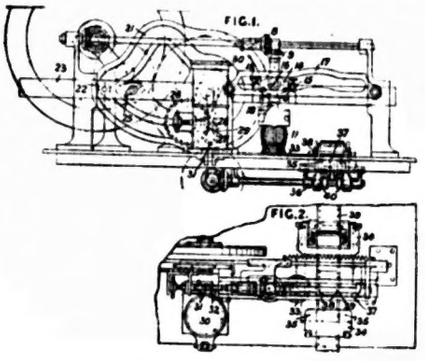

Kinematograph films are coloured by feeding them with superposed stencil bands beneath a brush supplied with colour. A brush 11 is rotated by gearing 8, 9 which is arranged so as to allow horizontal and vertical reciprocation of the brush. A member 14 carrying the brush spindle 18 slides in guides 15 under the action of a roller 16 moving in guides 17. A bar 23 carrying the guides 15 is reciprocated by means of a cam 21 and stud 22. Ink is supplied to the brush from channels 32 covered by a perforated plate and themselves supplied from a reservoir 30, the rubber outlet tube 28 of which has a capillary orifice 31. A ratchet-wheel 26 operated by a pawl 25 on the bar 23 carries a roller 27 which presses the tube 28 against a plate 29 so as to expunge the ink at intervals which are proportionate to the number of teeth on the ratchet-wheel. A pad 33 serves to equalize the ink upon the brush and to remove any excess. The film and stencil band are intermittently fed along by teeth 38 on a plate 37 engaging perforations 39 therein. The plate 37 is advanced by means of a cam 40. Pallets 34, serving to maintain the film in place, are raised by means of rods 35 and cams 36. The feed, instead of being intermittent, may be continuous. Instead of being used for applying colour, the apparatus may serve for removing colour by means of acid or for the reservation of parts of the films by means of oil or the like.

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The Sedan Chair	—
The Apostle of Liberty	—
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Marathon Race	375 ,,
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The Squawman's Daughter	475 ,,
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The Holy Fire	630 ,,
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A Ticket for Two	675 ,,
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Heartless Mother	450 ,,
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Correspondence.

KINEMATOGRAPH DANGERS ENDED.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—Further to my letter on the above subject of last week, may I ask you to state that Mr. W. Reynolds, of the London County Council who has taken such a great interest in kinematograph matters, and has been for some time urging on the County Council the necessity of legislation for the regulating of such shows, writes us a most warmly congratulatory letter on our new device for attaching to Professional Chronos to protect the spools of film, and extinguish fire should such arise. Unfortunately, he has just left for Russia on an absence of five weeks, and, consequently, will not be able to further urge the Council in the matter during his absence, but he states that he will certainly do all that is possible on his return, and wishes the invention every success. May we add that we have been almost overwhelmed with orders and requests for information on the subject, which is a striking indication of your paper as a trade medium, and we have, therefore, quoted price and full particulars of same in our ordinary trade advertisement in your paper this week.—Yours, etc.,

per pro The Gaumont Co.,
A. C. Bromhead, *Manager*.

QUEBEC PAGEANT.

To the Editor, "Kinematograph and Lantern Weekly."

Sir—We wish to take exception to one or two statements made in connection with the above in your last issue, and to correct, if not too late, the mistaken impression which has unfortunately been caused.

In your leading article you state that Mr. Jury showed at the Alhambra, the first film of the Quebec Pageant to reach England.

This is not correct, our film was the first, and as far as we have been able to ascertain, the only one which reached England of the Quebec Pageant. The picture shown by Mr. Jury, was the one referred to in a letter appearing on a different page of your issue over the name of a respected trade competitor, and under the same heading "The Quebec Pageant." Had it not been for this heading, we should have let the matter pass without comment, as after all our customers and the Trade in general are aware that Gaumont's did have the exclusive rights in respect of this Pageant, and that no other firm obtained any film thereof. As, however, the letter in question implies a kind of challenge of our exclusive rights, at the same time claiming for our competitors that they have "obtained the finest and most exclusive positions for taking this great film," we feel that we are entitled to express our surprise that their advertisement contains no reference to the Pageant—in their film also, as far as we have been able to ascertain, the Pageant is conspicuous by its absence, although an interesting film comprising some Quebec street scenes and public functions in connection with the Tercentenary Celebration had been got together, in which we admit with pleasure that the Prince of Wales is seen to advantage. Such scenes, however, are not the "piece de resistance," or the basis and fabric of the whole Celebration, namely, the Quebec Historical Pageant, of which we alone obtained films. The following extract from a report received from our operator sent out from London to take this picture, is interesting:—

"During the last days of the Pageant, there was a man outside the Pageant Grounds trying to get kinematograph pictures of some of the Pageant actors on their arrival, and to take groups of them. I found out that he was —— of ——, and after doing everything to prevent infringement of our rights, I inserted the enclosed advertisement in the *Montreal Telegraph* and *Quebec Star*. This man got nothing actually, but I am sending this information, as I believe he was acting for ——, and they may make use of same for advertising purposes."

Of course, we do not suggest that the picture drawn by our operator of the inglorious scramble of a frantic operator to snatch brief glimpses through the keyhole of the forbidden Pageant could possibly coincide with the "finest and exclusive positions for taking this great film, no trouble too great, no expense too heavy, etc., etc.," mentioned in our competitor's letter. But we take this opportunity of challenging the firm in question to produce any film taken on the Pageant ground or within the Pageant enclosure by any other operators than our own.

In conclusion let us say that our sole objection lies in the use of the words "Quebec Pageant," and it is because of the use of these words that we cannot help regretting that our competitor in question should have rushed into print, and so possibly have misled and disappointed several mutual customers.—Yours etc.,

per pro The Gaumont Co.,
A. C. Bromhead, *Manager*.

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Curate's Outing—comic	worn	300	5 0
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Scene Moat Farm Murder	new	130	5 0
Bunco steerers—sensational	fair	425	1 0 0
The ghost story—Vitagraph	good	245	15 0
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Motor boat racing	,,	450	18 0
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The heavenly twins—comic	,,	350	1 0 0
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Susan tastes the wine—Pathe, comic	,,	230	18 0
Table-de-hote—comic	new	260	15 0
Panorama of Vigo	,,	135	16 0
Day in racehorse's life	,,	210	17 6
Tilting, Military Tournament	,,	190	16 0
Motor pirates—sensational	good	500	2 0 0
Husbands beware—comic	,,	255	1 1 0
Willie's vacation—Vita., comic	,,	260	1 1 0
The Stowaway—temperance film	,,	555	2 5 0
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Baby's misfortunes, comic	355	2	2 19	2
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Logging in Canada	400	1½	2 10	0
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Table d'hote, comic	250	1	1 0	10
The vacuum cleaner	355	2	2 19	2
Daughter of the regiment, sensational	740	1½	4 12	6
When women rule the world	280	1	1 3	4
The coiner's daughter, sensational	650	2	5 8	4
Little blind girl, tinted and toned	445	2	3 14	2
The fairy godmother	140	1½	17	6
Visit to the Mint, making the Nation's money	860	1½	5 7	6
Hop o'my thumb, tinted and toned	840	2	7 0	0
Cinderella. tinted, toned and col'd.	970	3	12 2	6
Don't go to law, comic	200	1½	1 5	0
Hue and cry, tinted, sensational	580	1	2 8	4
Motor pirates, sensational	500	1	2 1	8
Husbands beware, comic	255	1	1 1	3
Visit to the Zoo, tinted and toned	400	1½	2 10	0
The moonlight dream, tinted, comic	430	1½	2 13	9
Workhouse Granny	310	1½	1 18	9
The legend of St. Nicholas	439	1½	2 14	11
Foul play, sensational	875	1½	5 9	5
Between two fires, comic	264	2	2 4	0
The fan in Japan, industrial	396	2	3 6	0
Frog fishing, coloured	200	1½	1 5	0
The miner's daughter	600	2	5 0	0
Roof gardens, comic	150	2	1 5	0
The misadventures of Brown	670	1½	4 3	9
Panorma of Vigo	135	1½	16	11
Housekeeper's tea-party, tinted	435	1½	2 14	5
A day in the life of a racehorse	210	1½	1 6	3
Trapped by Pinkertons, sensational	760	2	6 6	8
A jealous woman	260	1½	1 12	6
Hove fire, tinted	300	1½	1 17	6
Fox hunting	670	1½	4 3	9
Betrayed, dramatic	480	1	2 0	0
The Olympic games	525	1	2 3	9
Bunco steerers, sensational	425	1	1 15	5
The truants, comic	650	1½	4 1	3
Willie's vacation, comic	260	1	1 1	8
The bet that didn't come off, comic	285	1	1 3	9
The King opening Patliament, 1908	160	1½	1 0	0
The Armenian's trunk, comic	340	1	2 2	6
The two scamps, comic	170	1½	1 1	3
Saved from the workhouse	240	1½	1 10	0
The swan farm at Abbotsbury	280	1½	1 15	0
The tell-tale telephone, comic	250	1½	1 11	3
Husband wanted, comic	390	1½	2 8	9
Humours of a river picnic, comic	380	1½	2 7	6
A woman's sacrifice, tinted, dramatic	340	1½	2 2	6
The professor hoaxed, comic	212	1½	1 6	6
The artful dodger, comic	345	1	1 8	9
May and December, comic	245	1½	1 10	8
Where there's a will there's a way Sensational elopement	670	1½	4 3	9
The old, old tale, facial comic	110	1	9	2
When the stormy winds do blow comic	345	1½	2 3	2
A gem of a slavey, comic	500	1	2 0	0
Captured by Brigands, sensational tinted	910	1½	5 13	9
Another crime, tinted, sensational	540	1½	3 7	6
The Curate's Outing, comic	300	½	12	6
City man's busy day, tinted	600	—	10	0
How not to solve a puzzle, comic	390	½	16	3
Scene of the Moat farm murder	150	½	6	3
After the wedding, comic	440	½	18	4
The stowaway, temperance story	555	1	2 5	0
Paris students, tinted and toned	577	2	4 16	2
Boat Race, 1908	187	1½	1 3	4½
Football Cup Final, 1908	335	1½	2 1	10½
Skating lesson	132	1	11	0
Susan tastes the wine	230	1	19	2
A child's hate, tinted and toned	379	2	3 3	2
The hero, tinted	250	2	2 1	8
Spanish views on postcards, tinted and toned	460	2	3 16	8
Accidents will happen, comic	440	1½	4 15	0
A sailor's lass, sensational	300	1	1 5	0
White man's first smoke	500	½	1 0	0
Jealously and madness, tinted and toned	595	2	4 19	2
The mechanical statue, comic	450	1½	2 16	3
The sea by moonlight, toned	198	1	16	0
His first camera	265	1	1 2	1
New Magic, coloured	82	2½	17	1
The bad man of the west	660	1	2 15	0
Troublesome boots	410	1½	2 11	3
Roller skate craze	275	1½	1 14	4½
Victoria Falls, tinted	355	2	2 19	2
How can I escape, comic	290	1½	1 16	3
The absent-minded professor, comic	490	1½	3 1	3
Pressing letter	396	1½	2 9	6
Life on a reformatory ship	600	1½	3 15	0
Curfew shall not ring to-night, tinted and toned	739	2	6 1	8
Liquid electricity	470	2	3 18	4
The adventuress	906	2	7 11	0
Blacksmith's daughter, tinted	700	2	5 16	8
The stolen purse, comic	340	1½	2 2	6
The bellringer's daughter, tinted, &c.	775	2	6 9	2
Cabby's dream, tinted and toned, comic	320	2	2 13	4
The drunken mattress	715	1½	4 9	4½
The cripple comes a cropper, comic	335	1½	2 8	11
Brittany, it's people and customs	385	1½	2 8	1½
Pigeon Farm at California	170	1½	1 1	3
Drink and repentance, temperance story	570	2	4 15	0
When the devil drives, partly tinted	390	2½	4 1	3
Looking for lodgings	230	1½	1 8	9
Cabby by the hour, comic	248	1	1 0	0
The fatal hand, sensational	435	1	1 16	3
Story of a stray dog	550	1	2 5	10
Spot the dog thief	435	1	1 16	3
Wild goose chase, comic	180	1	15	0
The ghost story	245	1	1 5	5
Sneep shearing	235	1½	1 9	4
Orphan Bull Pups	175	1	14	7
Catch the kid, comic	265	1½	1 18	2
Cast up by the sea	435	1½	2 14	5
Rogues redemption	425	1½	2 13	2
Returning good for evil	385	2	3 4	2
The irresistible piano	435	1½	2 10	8
The stepmother	600	1½	3 15	0
The fatal locket	630	1½	3 18	9
The female highwayman	910	2	7 10	8
The Indian's revenge	795	1½	4 19	5
Music hath charms	450	2	3 15	0
Nobody works like father	690	1½	4 6	3
Married for millions	725	1½	4 10	8
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Bluebeard, tinted and toned	760	2	6 6	8
Creusot's steel works, tinted and coloured	525	2	4 7	6
The druids	310	1	2 5	10
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